1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

764 that relatives of the dead person who attended the body drank the juices which came from its decay. On Nuku Hiva I was told that the treatment of bodies was distinctly a function of old men who no longer had any association with women. According to this informant, women not being *tapu*, never touch the dead. The object in oiling the body was particularly to preserve it; but in the minds of old informants, it was also for the purpose of making clear and brilliant the tattooing on the skin of the [824] corpse. Jardin (15, p. 42) says that the head of a corpse was rubbed with coconut oil, and that it was surrounded with fruits of the *koupe (Carissa grandis)* to prevent the hair from falling out.

During the time of treatment, when the body was not covered with cloth, it was continuously fanned by relatives, doubtless to keep from it the flies, which would have interfered with the mummification. A tortoise-[293] shell fan used for this purpose was obtained by our party. The following quotation from Melville (23, p. 224) describes the fanning of dead bodies in this way on Nuku Hiva:

> Two females, of a dejected appearance, watched by its side, plaintively chanting and beating the air with large grass fans whitened with pipe-clay.

Skinning dead bodies is described on Nuku Hiva and Hiva Oa. This process was described to me as consisting in a gradual rubbing or scraping off of the surface skin only, for the sake of showing more clearly the tattooing that lay beneath. It appears, however, that sometimes, at least, the skin itself was actually removed from the body and kept in the house of the family as a sacred relic. How this was done I could not find out.

Offerings Placed With the Body

Certain offerings were placed near the dead body to aid it in securing safe passage to the next world. On Nuku Hiva these offerings consisted of a pig's head and a piece of *kava* root *(kohau kava)*. In the southern section of the group a dog was hung up on the side of the house in which lay the dead body, and a dead pig was placed under the corpse's knees, these offerings being called *tuao*, gift for the dead. Living poultry and pigs' heads were offered also at this time. As the spirit after its escape from the body was supposed to be subject to attack by evil spirits that sought to devour it, these offerings were made to attract the demons, thus giving the departing soul an opportunity to escape. The hog's head and root of *kava* were also considered to be offerings, with which the *kuhane* [775] or spirit was to gain admittance to the lower regions. Unless the *kuhane* had these offerings to present to the being that guarded the entrance to the underworld, it had no hope of reaching that region.

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

sheds of bamboo which opened towards the interior of the square, reclined the principal chiefs and warriors, while a miscellaneous throng lay at their ease under the enormous trees which spread a majestic canopy overhead. Upon the terraces of the gigantic altars, at either end, were deposited green bread-fruit in baskets of cocoa-nut leaves, large rolls of tappa, bunches of white bananas, clusters of mammee-apples, the golden-hued fruit of the artu-tree, and baked hogs, laid out in large wooden trenches, fancifully decorated with freshly plucked leaves, whilst a variety of rude implements of war were piled in confused heaps before the ranks of hideous idols. Fruits of various kinds were likewise suspended in leafen baskets, from the tops of poles planted uprightly, and at regular intervals, along the lower terraces of both altars. At their base were arranged two parallel rows of cumbersome drums, standing at least fifteen feet in height, and formed from the hollow trunks of large trees. Their heads were covered with shark skins, and their barrels were elaborately carved with various quaint figures and devices. At regular intervals they were bound round by a species of sinnate of various colors, and strips of native cloth flattened upon them here and there. Behind these instruments were built slight platforms, upon which stood a number of young men who, beating violently with the palms of their hands upon the drum-heads, produced those outrageous sounds which had awakened me in the morning. Every few minutes these musical performers hopped down from their elevation into the crowd below, and their places were immediately supplied by fresh recruits. Thus an incessant din was kept up that might have started Pandemonium.

Precisely in the middle of the quadrangle were placed perpendicularly in the ground a hundred or more slender, fresh-cut poles, stripped of their bark and decorated at the end with a floating pennon of white tappa; the whole being fenced about with a little picket of canes [signs of tapu about a restricted area]. . . .

Another most striking feature of the performance was exhibited by a score of old men, who sat cross-legged in the little pulpits, which encircled the trunks of the immense trees growing in the middle of the enclosure. These venerable gentlemen, who I presume were the priests, kept up an uninterrupted monotonous chant, which was nearly drowned in the roar of drums. In the right hand they held a finely woven grass fan, with a heavy black wooden handle curiously chased: these fans they kept in continual motion.

But no attention whatever seemed to be paid to the drummers or to the old priests; the individuals who composed the vast crowd present being entirely taken up in chatting and laughing with one another, smoking, drinking arva, and eating. For all the observation it attracted, or the good it achieved, the whole savage orchestra might, with great advantage to its own members and the company in general, have ceased the prodigious uproar they were making. . . .

All that day the drums resounded, the priests chanted, and the multitude feasted and roared till sunset, when the throng dispersed, and the Taboo Groves were again abandoned to quiet and repose. The next day the same scene was repeated until night, when this singular festival terminated.

The following account obtained by Langsdorff from his European informant probably refers to a memorial feast, although it may describe a post-war festival:

At these balls, the company appear dressed in all their most costly ornaments; the principal of these are derived from the tail feathers of the tropic-bird. Six rings are ornamented with them, which are put on each middle finger of the dancers, and some of these also, mixed with feathers of other kinds and hair, a variety of ornaments are ingeniously made for the hands, feet, hips, head, neck, and ears. Though the women of rank, as I have remarked above, are never seen at other times without at least the *tewaes* (*ha'ew*) round the waist, yet at the dancing feasts it is expected that they appear wholly naked.

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

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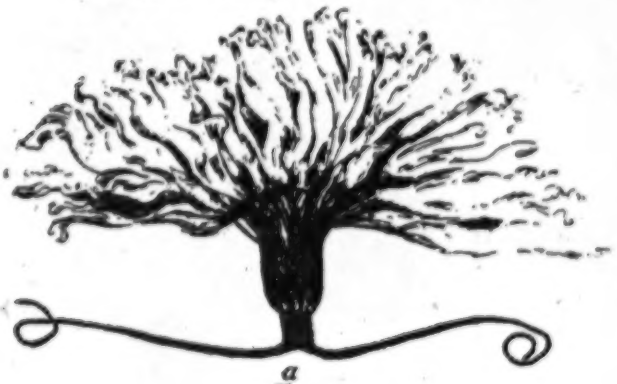

a

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b

c

d

e

f

FIGURE 25.—Ornaments: *a*, ornaments made of the beard of an old man (*pavohina*); *b*, gorget made of wood and seed (after Edge-Partington and Heape, Series I, 45, No. 2); *c*, a man's style of hair dressing called *tautike* (after Langsdorf—18, p. 119, pl. vii); *d*, feather ornament (*hei ku'a*); *e*, shoulder, waist, wrist, and ankle ornaments made of human hair (*ouoho*); *f*, chiefess's staff ornamented with human hair (*to'o to'o pio'o*).

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

days until the perfumed oil ran out from the flowers and powder. To this perfumed oil fresh coconut oil was added. The *pani* was then put away in small closed coconut containers or in bamboo joints closed at the end with a *fau* leaf tied tgihtly in place. Sandal wood (*puahi, Santalum freycinetianum*) was grated and mixed with coconut oil to make another kind of ointment called *poa panu*, which was used both on the body and head. *Huhe*, an ointment used to make brilliant the bodies of the living at festivals and of the dead on their biers, consisted of coconut oil, to which had been added a little *ena*, fruit of the *pu'a kokuu* (?), and sweet-scented flowers—in other words, it was common *pani* to which was added *ena* and *pu'u kokuu*.

A man and a woman each had to prepare his and her own coconut oil. It was believed that a man who used a woman's head oil would become blind (9). Sexual intercourse was *tapu* while oil was being made (18, p. 138).

Painting the body with white earth was a practice of old people at memorial festivals, the object being to exaggerate their decrepitude (4). On Hiva Oa I was told that younger men would sometimes do this at festivals to make themselves look like old men (*ha'a ko'ua*).

OTHER ADORNMENTS

Women dancers wore, tied to their fingers with coconut fiber, long white tail feathers of the tropic bird, the feathers projecting up from the backs of the fingers. Sometimes the white beard ornaments called *pavahina* were worn on the hands in this way, instead of the feathers. This mode of ornamentation was called *kihi*. Langsdorff (18, p. 158) states that six rings, ornamented with tail feathers of the tropic bird, "are put on each middle finger of the dancers." The feathers used for these ornaments were procured by catching birds on high rocks at night. The birds were never killed but, after the tail feathers had been pulled out, were allowed to go.

The fans (*tahi'i*) with elaborately carved handles (fig. 26, *a*) appear to have been used by both sexes, and to have been reserved as part of the dress or insignia of chiefs, chiefesses, and priests on ceremonial occasions. These were made by especial *tuhuna*. The woven part was sometimes plastered with white clay. The carved handles were made of ironwood or human bone polished with coconut oil. These elaborate fan handles were family heirlooms. Fans were made both of coconut leaf and pandanus.

The *koke pe'a*, according to Dordillon, was an ornament consisting of long cock's plumes attached to the end of a stick. The *koke tata* is described as an aigrette of cock's plumes on the end of a piece of bamboo.

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

293 The *to'oto'o pio'o* (*tokotoko pio'o*) was a staff surmounted by a tuft of curled black hair. Around the upper end of the staff, immediately below the tuft of hair, was a finely woven band with design in colored

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FIGURE 26.—Fans: *a*, ceremonial fan; *b*, detail of carving of a fan handle, front view; *c*, detail of carving of a fan handle, side view.

sennit (see fig. 25, *f*). These staffs were insignia for both chiefs and chiefesses.

DESCRIPTIONS OF DRESS BY EARLY VISITORS

291 The following descriptions selected from the writings of early visitors will give a better picture of the appearance and ensemble of costumes of 292 various types than is gained from the above detailed study.

Stewart (26, pp. 223-225) describes a warrior's costume. He says that the headdress (a *ta'avaha*) was—

> . . . a crescent, three or four inches broad at its greatest breadth, fixed uprightly in front, the lower edge following the line of the hair on the forehead, and the points terminating at each temple immediately above the ears. A neat border, the eighth of an inch wide, ran round the edges in a herring-bone pattern of alternate black and white, while the middle was entirely filled with the small, scarlet

5: Porter T-5 (1812-1814)1823
OX6 Marquesas OX6

formed that every line had its meaning, and gave to the bearer certain privileges at their feasts. This practice of tattooing sometimes occasions sores which fester, and are several weeks before they heal; it however never produces any serious consequences, or leaves any scars behind. 304

Their implements for the manufacture of cloths consist only of a beater and a smooth log. They are both of that kind of hard wood of which the war clubs are made. The beater is about eighteen inches in length, one end of which is rounded for the handle, the rest is squared, and slightly grooved the length of the square. The whole operation of making the cloth consists in beating the bark out on the log to the size required, keeping it wet and gently stretched with one hand, while the other is employed with the beater. This employment is left to the old women, who will make three outer garments or cahoos in the course of a day. The cloth is remarkably neat and regular, nearly as strong as fine cotton or linen, but will not bear washing more than once. It is worn about a week before washing; after being washed it is beat out again to give them a gloss and strength. Thus a woman, with moderate labour, will in one day make for herself outer garments to last her six weeks. If the garment should be torn in wearing, or by any accident, it is only necessary to wet the edges of the rent, and gently beat the parts together. They are entirely unacquainted with the use of the needle; this simple mode of repairing their dresses does not require it, nor is it requisite in their formation, as each part of their clothing consists of square pieces. 287 296

Their coffins are dug out of a solid piece of white wood, in the manner of a trough; the size is just sufficient to cram the body in, and it is polished and otherwise finished in a style which proves they pay great respect to the remains of their friends. When a person dies, the body is deposited in a coffin, and a stage erected, either in a house vacated for the purpose, in which the coffin is placed, or a small house of sufficient size to contain the coffin is built in front of a *tabbooed* house, on the platform of stones, in which the coffin is deposited. The former is practised with the bodies of women, the latter with those of men; guardians are appointed to sleep near and protect them. When the flesh is mouldered from the bones, they are, as I have been informed, carefully cleansed: some are kept for relics, and some are deposited in the morais. 764

Their fans, of which they are very careful, are made with surprising neatness, and consist of a curious piece of mat work, of a semi-circular form, attached to a handle, generally representing four figures of their gods, two above and two below, squatting back to back. The fans are made of a stiff kind of grass, or 293

5: Porter T-5 (1812-1814)1823
OX6 Marquesas OX6

293 perhaps the palmetto leaf, and the handles either of sandal wood, tea, ivory, or human bones, neatly carved into figures of their gods. These fans are held in high estimation, and they take much pains in preserving them clean, whitening them from time to time with chalk, or some other similar substance.

CHAPTER XVII.

Fruit—Departure from the Island.

177 241 PINE apples, of an inferior quality, for the want of proper cultivation, and the castor-oil bean, are to be found on the island. The first is confined to a few tabbooed spots in the valley of Tieuhoy, the latter grows in the most flourishing manner, and in the greatest abundance. These two plants were introduced, as 797 Wilson informed me, by an English missionary, who, about five or six years ago, remained a short time here with a view of converting the natives to Christianity. I could not learn that he had any success in his undertaking; if, however, he had while he remained, all traces of it were completely worn off when I arrived. It seems he first endeavoured to convert Gattanewa's wife, as being the most intelligent woman on the island. She appeared to have a perfect recollection of some conversations he had with her on religion, through the medium of Wilson, and among other things, related to me, that he had informed her that our God was the only God that every one should worship; that he made the island of Nooaheevah, and had sent down his Son to let us know that he was the true and only God. He ridiculed their gods as blocks, and stones, and rags, which, said Taiea-taiaa was not right, for we did not ridicule his God, who, if he wished us to be convinced that we should worship only him, would also send his Son to instruct us. We would not kill him, as did the tribe of which the missionary informed me; we would thank him for his good intentions, and give him, as we gave the missionary, shelter and food while he remained among us. Our gods supply us with bread-fruit and cocoa-nuts, bananas and tarra in abundance; we are perfectly contented, and we feel satisfied there is no other such island to be found as Nooaheevah, nor a valley more happy than the valley of Tieuhoy. You who reside in the moon come to get the produce of our island; why would you visit us, if your own gods and your own island could supply all your wants? The gods of white men, we believe, are greater than our gods, because white men are themselves superior to us. The gods of white men were intended for them alone. The gods of Nooaheevah 829 were intended solely for us. I must here remark that these people are fully pursuaded that we reside in the moon, and that we

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

285 Edge Partington (20, p. 46) figures a closely woven basket of coconut leaves of still a different type. It is oval in outline, with a flat bottom, vertical sides and a flat recurved top, making the opening considerably smaller in diameter than the body of the basket. No baskets of this sort are now in use and the form seems to have been forgotten.

[415] In the collection of the Peabody Museum at Cambridge there are two rather curious sacks from the Marquesas..

The material is split pandanus similar to that employed in mat weaving. The sacks are almost identical in size and construction and are rectangular, 14½ inches long and 11 inches deep. The form is that of an envelope with a triangular flap. The body of the sack is of double thickness, the outside layer being made of strips ¼ inch wide except for the last 3 inches below the top. The sack above this point, the flap, and the inner layer, are woven from much finer strips produced by splitting each of the ¼ inch strips in three. The technique is a simple checkerwork. A loop of twisted coconut fiber is attached to the center of the lip of the sack and passes up through a hole in the flap, protruding for 2 to 3 inches when the sack is closed. There is no information as to the use of these objects.

Jardin (33, p. 36) says that the natives wove coarse baskets from the flexible shoots of the *tutu* (Ceanothus asiatious), but gives no data to their form or the technique employed.

FANS

293 Marquesan fans were of two sorts, ordinary fans, which are still manufactured and used, and chiefs' fans, which were carried by persons of importance and were intended for show rather than use. The chiefs' fans are now obsolete, and no examples have been preserved in the group. They are fairly numerous in collections, however, and the type may be accurately described.

The coconut fans have a broad straight outer end and sides which are nearly parallel at the tip and curve inward smoothly at the base. All the specimens seen were more or less asymmetrical (Pl. LXVI, *F*), but this did not appear to be intentional. They are made as follows:

Young coconut leaflets are folded so that the midrib lies along one edge of the woven strip. The weaving is begun at the outer end, a flat band, twilled over two and under two and as long as the width of the proposed fan, being woven first. The twill in this band is longitudinal, and the whole is rarely more than seven elements wide. The direction of the twill is then changed to vertical, and the fan woven down to the upper end of the handle. To form the handle the two leaflets which are central at that point are crossed and carried down vertically, each succeeding pair being similarly detached from the weaving, crossed and braided in with those already detached until all have been included. The ends of these leaflets, which extend some distance below the fan, are then packed closely together, wrapped with bark string, and cut off squarely at the tips, the whole forming the handle.

The following description of chiefs' fans (Pl. LXVII, *A, B*) is based upon an examination of specimens in the possession of M. George La Garde of Papeete, and in various American museums. The weaving appears to have been uniform; the technique being as follows:

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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The outer end of the fan, which was similar in shape to the coconut fans just described, was finished with a straight band twilled over three and under three. The body of the fan was also twilled, but the weft strands passed under one and over two. The warp strands radiated from the outer end, those next the handle being vertical and parallel while those of the wings diverged more and more as the tips were approached. The exact method of finishing the edges could not be determined. The upper end of the handle was provided with a long spike which was incorporated into the fan, the weft threads being interwoven about it. Near its base it was encircled by ornamental lashings of fine sennit laid on in a simple diamond pattern. The strips used in the woven part of the fan were one-eighth of an inch or less in width. The lower end of the handle might be either a continuation of the wooden spike or a separate piece of human bone or whale ivory. In most cases it was elaborately carved with four small tiki figures arranged in two pairs, superposed upon one another, the figures of each pair being back to back. These fan handles rank among the finest products of the Marquesan artist and it would be difficult for Europeans to better some of them either in design or execution. The woven portion of the fan was whitened by rubbing with lime or with a white clay found in Nuku Hiva, the application being heavy enough in many cases to fill the interstices of the weaving and make determination of the technique and material difficult. The material appears to have usually been the young leaflets of the coconut palm, but it is possible that pandanus was also used in a few instances.

These elaborate fans were made by special *tuhuna* and seem to have had a distinct ceremonial significance, being carried by chiefesses at *koina*, and by chiefs and *ta'ua*. Those of chiefesses at least were inherited in the female line, and appear to have been almost insignia of rank.

It seems well to describe here a very curious fan of tortoise shell, collected in Atu Ona, Hiva Oa. (See Pl. LXVII, *C*.) [237]

The fan consists of a rather rough wooden handle to which plates of tortoise shell have been attached. The object is in bad condition, but the original shape appears to have been rectangular. The handle is decorated with a few tresses of human hair tied with coconut fiber, like those used in hair ornaments. Fans of this sort are said to have been used to keep flies off a dead body while it was undergoing mummification. The specimen obtained had been partially cut up for the sake of the tortoise shell, a good indication that these objects had no religious significance.

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

coconut fiber cord. to which tufts of white beard are attached at irregular intervals.

An example of a chief's son's scepter (*kouvai*) (Pl. LXIX, *G*) was obtained from a burial cave in the valley of Atu Ona, Hiva Oa. According to informants a *kouvai* was made for the son of a chief at the time a new house was built for him. It was thrust into the thatch and left there, and was never carried or used. Elaborately carved clubs resembling the *uu*, but degenerate in form, are still made by the natives and sold as chiefs' scepters or insignia, but it seems doubtful whether the form is an ancient one.

The staffs carried by chiefs and persons of importance were made of *toa* wood, with a shaft diameter of ¾ to 1¼ inches and a length varying from 5 to 10 feet. They were rarely carved, but a specimen in the Bishop Museum bears two pairs of small tiki figures carved upon the shaft at considerable intervals. The lower end was flattened and expanded to form a narrow flat edged blade, the amount of this expansion being highly variable (Pl. LXIX, *F*). One specimen in the Salem Museum is really a narrow paddle club.

The upper end of the staff was decorated with a band of woven coconut fiber and terminated in a pompon of human hair which was attached as follows (Pl. LXIX, *C*): The tip of the shaft was carved into a projecting pin about 1½ inches long. The hair, in the form of small locks attached to coconut fiber cords, was then applied piece by piece, the cords being tightly interwoven about the pin. In one specimen in the Salem Museum a tress of white beard is attached to the tip of this braiding. The sleeve of coconut fiber enclosing the upper end of the shaft consisted of a weft of single fibers applied upon a longitudinal warp of thin cords of plaited fiber in a very close wrap weave. This sleeve was usually decorated with simple designs produced by variations in the weaving or with geometric figures in black produced by embroidery in human hair. The technique of this embroidery is rather interesting, a warp strand being detached from the fabric and wrapped closely with the hair, then re-incorporated. The figures are as a rule large and simple.

It was not determined whether or not these staffs were over used as weapons.

The only Marquesan weapon suitable for close combat was the *ake henua* which, according to Handy, was a double pointed spike of *toa* wood having about the center a loop of cord through which the wearer's wrist was passed. This weapon was carried only by *toa* or great warriors. It is said sometimes to have been thrown.

HEAD TROPHIES

Marquesan warriors preserved and elaborately decorated the heads of slain enemies, although no trace of these trophies was found either in the Marquesas or in American museums. What appears to be an accurate description is given by Desgraz (15, pp. 296-298). He says:

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

tree. Besides the fan in his hand, he bore on his shoulder a long pole from which were suspended seven white scarfs, tied into bows at the ends, in a manner similar to those used in our own country. 292

Stewart describes also the dress of two boys who performed at a fête which he attended (59, pp. 259-260):

> One wore on his head the feather helmet and other decorations of the ear and neck of a warrior—the cap being of equal height to all the rest of his figure. About his girdle was a full sash of white cloth tied in a large bow with long ends in front; and from it four white cords of plaited tapa, two behind and two before, descended to the knee—each terminating in monsterous tassels of black hair, fastened to flat circular pieces of wood, whitened with pipe clay. His waist, wrists, and ankles were also hung with the same, and in either hand he held a small tuft of white.
>
> The headdress of the other was a bandeau of white cloth, in a thick roll over the forehead; and above this a wreath of black feathers, surmounted by a high ornament of white tapa gathered into folds at the frontlet, and spreading above into a large cockade in the shape of a peacock's tail—the whole having an airy and tasteful appearance. His necklace was composed of alternate bunches of a brightly shining aromatic vine, and the flowers of the cape jessamine; while his maro, of the purest white, arranged in neat folds, was intertwined with garlands of the same.

Langsdorff (38, p. 172) says that women used green boughs or banana leaves as parasols. Fleuriu states (23, p. 116): "One should count also among their ornaments . . . parasols made of large palm leaves, which they ornament with feathers of different sizes and colors." None of these parasols have survived. 293

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Comparative Table Material Culture—Continued

Dress and Ornament

	Marquesas	New Zealand	Hawaii	Society Islands	Samoa	Tonga
Tattooing	Men completely tattooed; women on legs, arms and lips	Men tattooed on face and thighs, body tattoo rare; women on lips and chin	Men sometimes completely tattooed except face	Men tattooed on body and limbs but not on face; women on lower leg and arms, also a girdle	Men tattooed waist to knee; women on arms and legs	Like Samoa
Tapa making	None, hollow wooden and solid wooden anvils; square and round beaters, grooved but no water marks	Obsolete, no data on manufacture	Hollow wooden anvil, square and round beater, beaters with water marks or grooves	Hollow wooden anvil; square beater with water marks on one or two sides, other sides grooved	Smooth log, not hollowed, square beater, grooved on three sides, no water marks	Like Samoa
Tapa decoration	Dyed yellow	.....	Painted, stamped with bamboo stamps or flowers (rare)	Free hand painting, stamped with flowers or leaves	Free hand painting and painting over carved block	Free hand painting and painting over carved block
Feather work	Feathers pasted on base; no feather cloaks	Feathers caught into woven fabric; feather cloaks important	Feathers caught into netted fabric; feather cloaks important	Feathers caught into netted fabric; no feather cloaks	Woven in edges of fine mats	No data
Necklaces of many strands of braided hair	Important	Not used	Important, part of chief's insignia	Turban of many strands of braided hair, no necklace	Not used	Not used
Fans	Highly decorated, carried by chiefs	No data	Highly decorated fans sometimes used by chiefs	Elaborate but not ceremonial	Elaborate but not ceremonial	Elaborate but not ceremonial
Fly flap	Not used	Not used	Elaborately decorated feather flaps part of chief's insignia	Elaborately carved, ceremonial (?)	Carried by speaker chiefs	Common, ceremonial (?)

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MATS AND BASKETS: *A*, SMALL MAT OF YI LEAVES; *B*, PLAIN PANDANUS MAT; *C*, PANDANUS MAT EMBROIDERED IN RED; *D*, BASKET, BOARD TYPE; *E*, BASKET, HARETE TYPE; *F*, FAN OF BASKET WEAVE—TYPE IN USE IN 1920.

Lend plate 27

7: Lipton E-5 (1920-1922) 1923 OX6 Marquesas OX6

CEREMONIAL FANS: *A*, CHIEF'S FAN (PEABODY MUSEUM, SALEM); *B*, HANDLE OF CHIEF'S FAN, SIDE AND FRONT VIEWS; *C*, TORTOISE SHELL FAN USED BY EMBALMERS.

[End plate 28]

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7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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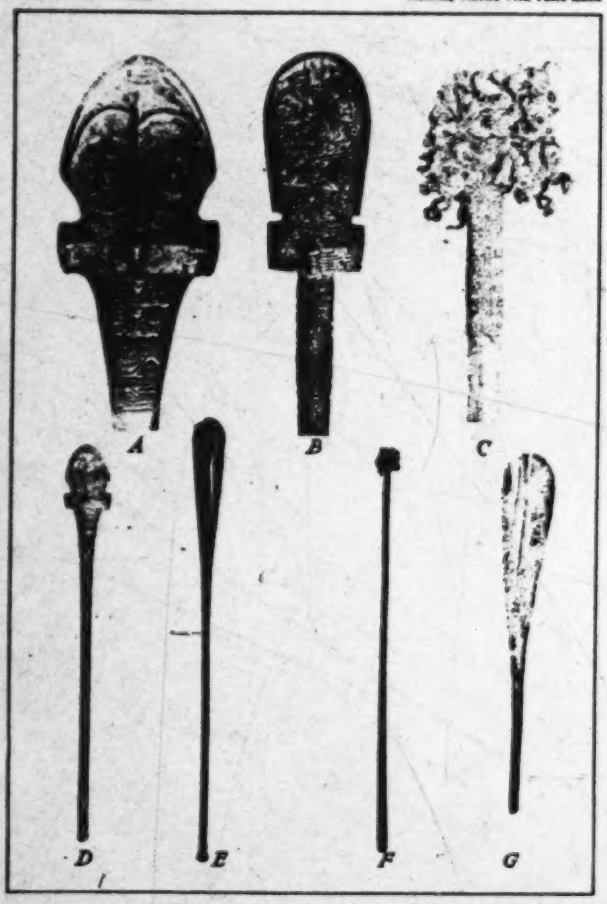

CLUBS AND STAFFS: *A*, HEAD OF OLD UU; *B*, HEAD OF MODERN UU; *C*, TOP OF CHIEF'S STAFF; *D*, UU, FRONT VIEW; *E*, PAHAHU, FRONT VIEW; *F*, CHIEF'S STAFF; *G*, SCEPTER OF CHIEF'S SON (KOUVAI).

[end plate 30]

7: Linton E-5 (1920-1921) 1923 GX6 Marquesas GX6

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HEADDRESSES: *A*, HEADDRESS OF LONG FEATHERS—1 AND 2 ARE TA'AVANA; 3 IS A PLUME OF TROPIC-BIRD FEATHERS (PEABODY MUSEUM, SALEM); *B*, PAREU'A, FRONT AND SIDE VIEWS.

[end plate 41]

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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HEADDRESSES: *A*, PAEKAHA, CROWN OF TORTOISE SHELL AND CONCH SHELL; *B*, PAEKAHA, CLOSE VIEW OF VERY OLD SPECIMEN SHOWING CARVED TORTOISE SHELL PLAQUES; *C*, UMIKANA, ORNAMENT OF PEARL AND TORTOISE SHELL ON A PLAITED BAND, REAR VIEW.

[end plate 42]

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

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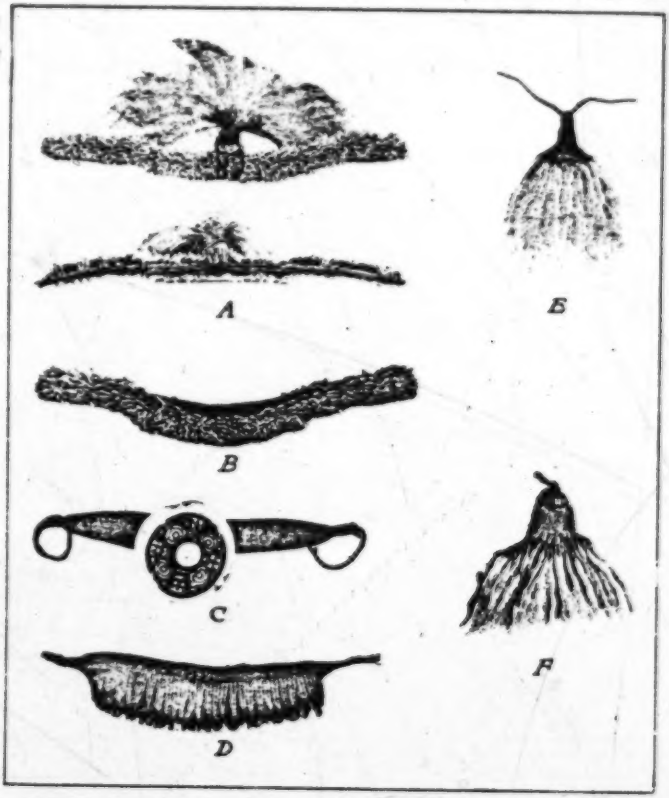

MARQUESAS: *A*, PLATE (?), ORNAMENT OF PORPOISE TEETH WITH PAVAHINA (ORNAMENT OF WHITE SEEDS ATTACHED), FRONT AND BACK VIEWS; *B*, PLATE (?) MADE OF PIECES OF HUMAN BONE IN IMITATION OF TEETH; *C*, UHIKANA, HEAD ORNAMENT OF PEARL AND TORTOISE SHELL, FRONT VIEW (PEABODY MUSEUM, SALEM); *D*, HEAD-PAND OF BRAIDED COCONUT FIBER (PEABODY MUSEUM, SALEM); *E* AND *F*, PAVAHINA (*F*, PEABODY MUSEUM, SALEM).

[end plate 43]

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

Designs on Chisel Handles

The collection of Marquesan objects in the Bernice P. Bishop Museum includes two chisels with carved handles. The four design elements or motifs employed in their decoration are: single triangles filled with V's, interlocking triangles filled with lines parallel to one side, concentric diamonds, and a single crude tiki face. Both carved handles are models and may not be true representatives. 531X

Designs on Stilts

The shafts of the stilts used in Marquesan games are undecorated, but the steps of the stilts are commonly carved (22, Pl. LXVIII, *B*). The principal decoration on the three specimens in the Bernice P. Bishop Museum are tiki figures carved in the round. In addition to these figures there are straight horizontal interlocking grooves of diagonal lines, such as are used on the house posts, herring-bone, zigzags, scolloped lines, interlocking triangles filled with V's, single triangles filled with V's, groups of four triangles meeting at their apexes, staggared crosses, broad hooks, *kaake*, curved spirals, segments of concentric ovals and combs. Of these the staggared cross is the most common. [481]

Designs on Pakea

The Marquesan *pakea* is a crown made up of curved plaques of tortoise shell carved on the concave surface and separated by strips of a white shell, all attached to a headband of sennit. There are also carved celluloid plaques made of materials brought by white traders. [243]

Each plaque has at least one tiki face displayed as the central design. On some plaques complete tiki figures are used as a border design; on others half of a face forms the unit of design. There seems to be no uniformity in arrangement or choice of border design. The predominant angular geometric patterns include: straight horizontal lines, straight longitudinal lines, herring-bone, zigzags, interlocking triangles in which one row of triangles is plain and the opposite row is filled with V's, groups of four triangles meeting at their apexes, segments of concentric rectangles, diamonds filled with angular spirals, rectangular spirals, hook scrolls, and staggared crosses. The single example of a checkerwork unit consists of a central square and four other squares placed at the four corners (Pl. IV, *b*), all included in a space one-fourth inch wide and five-sixteenths inch long.

The few curvilinear patterns noted include segments of concentric circles and ovals, broad hooks, *kaake*, combs, and the palm leaf.

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296 GARMENT CARE -- methods of laundering clothes; repair techniques (e. g., darning, patching); special care and preservation of clothing (e. g., drying, snow removal, waterproofing, storage); organized services (e. g., laundries, dry-cleaning and pressing establishments, shoe-shining and repairing specialists); special techniques and apparatus; etc. See also:

Soap manufacture 388
Commercial laundry and dry-cleaning machinery 402
Domestic laundry appliances 404

5: Porter T-5 (1812-1814)1823
OX6 Marquesas OX6

formed that every line had its meaning, and gave to the bearer 304
certain privileges at their feasts. This practice of tattooing sometimes occasions sores which fester, and are several weeks before they heal; it however never produces any serious consequences, or leaves any scars behind.

Their implements for the manufacture of cloths consist only of 287
a beater and a smooth log. They are both of that kind of hard wood of which the war clubs are made. The beater is about eighteen inches in length, one end of which is rounded for the handle, the rest is squared, and slightly grooved the length of the square. The whole operation of making the cloth consists in beating the bark out on the log to the size required, keeping it wet and gently stretched with one hand, while the other is employed with the beater. This employment is left to the old women, who will make three outer garments or cahoos in the course of a day. The cloth is remarkably neat and regular, nearly as 296
strong as fine cotton or linen, but will not bear washing more than once. It is worn about a week before washing; after being washed it is beat out again to give them a gloss and strength. Thus a woman, with moderate labour, will in one day make for herself outer garments to last her six weeks. If the garment should be torn in wearing, or by any accident, it is only necessary to wet the edges of the rent, and gently beat the parts together. They are entirely unacquainted with the use of the needle; this simple mode of repairing their dresses does not require it, nor is it requisite in their formation, as each part of their clothing consists of square pieces.

Their coffins are dug out of a solid piece of white wood, in the 764
manner of a trough; the size is just sufficient to cram the body in, and it is polished and otherwise finished in a style which proves they pay great respect to the remains of their friends. When a person dies, the body is deposited in a coffin, and a stage erected, either in a house vacated for the purpose, in which the coffin is placed, or a small house of sufficient size to contain the coffin is built in front of a *tabbooed* house, on the platform of stones, in which the coffin is deposited. The former is practised with the bodies of women, the latter with those of men; guardians are appointed to sleep near and protect them. When the flesh is mouldered from the bones, they are, as I have been informed, carefully cleansed: some are kept for relics, and some are deposited in the morais.

Their fans, of which they are very careful, are made with sur- 293
prising neatness, and consist of a curious piece of mat work, of a semi-circular form, attached to a handle, generally representing four figures of their gods, two above and two below, squatting back to back. The fans are made of a stiff kind of grass, or